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ABSTRACT

This course outline for art education at the senior high school level aims to promote the development of each child so that he is not only proficient in measurable skills and knowledge but is also a resourceful and creative individual. The suggested teaching activities include classroom demonstrations and slide shows followed by student discussions of the concepts being taught. Outlines for the following courses are provided: Art Major I, a course in design; Art Major II, a course in portrait and figure drawing, crafts design, and large-scale design; and Art Major III, a course in acrylic painting, oil painting, graphics and watercolor painting. The following art elective courses for the student who is specifically interested in studying one area of art are also outlined: oil painting; watercolor and pastel painting; commercial art; drawing; ceramics and sculpture; jewelry; and art. For each outline, concepts to be taught are listed in conjunction with the behavioral objectives. Teaching activities are suggested. Student evaluation procedures, an art glossary, and a short bibliography are also available. (Author/RM)

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Aston, Delaware County, Pennsylvania 19014

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SENIOR HIGH SCHOOL

Corinne L. Byar
Marguerite D. Dougherty

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FOREWORD

The Art I course serves as a foundation upon which the second and third year art major student must build. Each concept which is presented during the first year is re-emphasized during the Art II and ART III courses without repetition of student assignments.

In the presentation of the Art I curriculum individual concepts are listed in conjunction with the behavioral objectives; however, in order to avoid needless repetition concepts of the Art II and Art III curriculum are stated only briefly at the beginning of each unit of study.

In all cases, the activities listed are merely suggested and leave the teacher free to present any activities he may wish as an aid to the student in achieving the behavioral objectives.

The art elective courses are offered for the student who is specifically interested in studying one area of art or for the art major student who wishes additional instruction in one area of his art study.

The basic elements of the Sun Valley Art Major program are those which have been stated eloquently by Mr. Claude Falcone, art educator.[1]

Design.....	because design underlies all form and motion in the universe and is basic to all creation.
Color.....	because color is the element in art that awakens the most direct emotional response reaching the largest number of people.
Drawing.....	because drawing is the basic language of visual communication.
Three-Dimensional Form.....	because three-dimensional form is fundamental to our experience of the world.
Appreciation.....	because appreciation is an integral part of expression and communication in all art activities and in all visual relationships.

[1] Falcone, Claude, Penncrest Art Curriculum, p. 26.

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PHILOSOPHY

J. P. Guilford in his article, "Three Faces of Intellect," states, "It is often observed these days that we have fallen down in the way of producing resourceful, creative graduates. Perhaps the deficit is noticed because the demands for inventiveness are so much greater at this time. At any rate, realizing that the more conspicuously creative abilities appear to be concentrated in the divergent-thinking category and also to some extent in the transformation category, we now ask whether we have been giving these skills appropriate exercise."

Divergent-thinking is a skill which can be developed by the child through the guidance of his teachers. The art program is uniquely equipped to give each child exercise in learning to think creatively.

Art education is an important part of the total curriculum. It is to be supported by all who are concerned and involved with the development and realization of the child's full potential. "Art experiences are essential to the fullest development of all people at all levels of growth because they promote self-realization of the whole individual by integrating his imaginative, creative, intellectual, emotional, and manual capacities; and promote social maturity and responsibility through cultivating a deepened understanding of the problems, ideals and goals of other individuals and social groups."[1] Art Experiences of the child are of value in helping him to:

1. Solve constructive problems through creative thinking.
2. Question, rethink and restructure, and search for answers, rather than passively waiting for answers from the teacher.
3. Explore new ideas and interests, make real decisions, and to make mistakes.
4. Learn self-reliance by successfully dealing with his own problems.
5. Experience the satisfaction of achievement and accomplishment of learning tasks.
6. Set many of his own learning goals, design many of his own learning experiences, and evaluate his own achievement.
7. Accept differences in others--not only to tolerate, but also to value diversity.
8. Learn increasing self-discipline by successfully handling increasing freedom.
9. Gain the satisfaction of building, not destroying.
10. Develop aesthetic awareness.
11. Understand and appreciate the works of others.

The behavioral objectives which are stated in the following pages are specific

[1]Italo L. DeFrancesco, Art Education, Its Means and Ends, New York, Harper and Row, 1958, 1. 34.

learnings which the child should master in order to accomplish the goals which are stated above; however, the over-all aim is to promote each child's development so that he is not only proficient in measurable skills and knowledges but also a resourceful and creative individual.

STUDENT EVALUATION PROCEDURES

Student evaluation shall be based upon accomplishment of the stated instructional outcomes--the behavioral objectives. Most objectives require the performance of specific tasks; therefore, the student's mark will be determined minimally on written tests.

STUDIO WORK

The teacher will judge each student's studio task or project subjectively upon the following criteria. The teacher may assign different relative weights to each criterion based upon the aspects of a lesson the teacher wishes to emphasize.

1. Design Elements
2. Craftsmanship
3. Originality

WRITTEN TESTS

The teacher shall prepare a written test for each unit that will evaluate the verbal objectives listed for the unit. When a number of verbal objectives are included in a unit, the teacher may use item sampling methods for evaluating performance. When no verbal objectives are included in a unit, no written test shall be given. Depending upon the number of verbal objectives and their overall importance relative to the unit, written tests may be assigned a value of up to twenty-five per cent (25%) of the student's work.

Marks shall be assigned according to the teacher's judgment of (1) the COMPLETION OF STATED OBJECTIVES as indicated by performance tasks and tests, and (2) the QUALITY OF PERFORMANCE relative to each objective.

ART MAJORS I, II, III

COMPLETION OF OBJECTIVES:

1. If a student completes approximately 95-100% of the stated objectives, he will receive a mark of C.

2. If a student completes approximately 85%-95% of the stated objectives, he will receive a mark of D.

3. If a student completes less than 85% of the stated objectives, he will receive an E (failure) for the course.

QUALITY OF PERFORMANCE:

1. If, in the teacher's judgment, a student meets the objectives at minimum levels of quality performance, he will be assigned a mark of C.

2. If, in the teacher's judgment, a student meets most objectives at average or higher levels of quality performance, he will be assigned a mark of B.

3. If, in the teacher's judgment, a student meets almost all objectives at a high level of quality performance, he will be assigned a mark of A.

ART ELECTIVES

COMPLETION OF OBJECTIVES:

1. If a student completes approximately 85%-95% of the stated objectives, he will receive a mark of S.

2. If a student completes less than approximately 85% of the objectives, he will receive a mark of E.

QUALITY OF PERFORMANCE

1. If, in the teacher's judgment, a student meets the objectives at minimum to average levels of quality performance, he will be assigned a mark of S.

2. If, in the teacher's judgment, a student meets almost all objectives at a high level of quality performance, he will be assigned a mark of O.

ART MAJOR I

PHASES II, III, IV

Design or composition is the basis for all of the art work which a student will produce. The Art I program is therefore a course in design.

The following units are included:

I. Composition
   - Line
   - Shape

II. Color

III. Form and Texture
   - Actual
   - Represented

IV. Drawing
   - Represented Form
   - Represented Texture
   - Value

At the end of the course, the art student should be able to produce art works which demonstrate an understanding of the use of the elements of art and principles of design.

UNIT I
COMPOSITION

Concept	Behavioral Objectives	Suggested Activities
	At the end of this unit the student will be able to:	
1. Line can be manipulated Line expresses mood... Quiet - Restful - Sad Cheerful - Angry	1. Demonstrate the expressive qualities of line. Identify the expressive qualities of line in the work of well-known artists.	Select a mood and create it through the use of line. Talk about how a picture makes one feel and why.
2. Line has expression... Bold - Timid - Swift Slow - Jerky	2. Identify lines as bold, timid, swift, slow, or jerky. Apply line design in a variety and combination of media.	Explore types of lines using a variety of painting devices (brush, Q-tip, stick, pen). Create a line composition depicting a given expression using string, wire, and other media. Still-life, using one continuous line superimposed on a colorful background.
3. Line interacts with other art elements and the principles of design.	3. Demonstrate design principles in the use of line. Describe how unity is achieved in a work of art.	Discuss compositions which have a line included that does not belong. Execute several small compositions using line, each emphasing a given design principle (unity, harmony, contrast, balance).
4. Positions of lines may define spatial relationships.	4. Use line to depict realistic subject matter.	By utilizing subject matter which lends itself to perspective, create a line picture. Execute a still-life using line. Design animal forms using line.

SHAPE

Concept	Behavioral Objectives	Suggested Activities
	At the end of this unit the student will be able to:	
1. Shape interacts with itself and with the principles of design.	1. Select an art principle and emphasize it in a composition using one or two shapes.	Select unity as a principle. Select a shape from nature and use it as a repeat pattern for a border design. Demonstrate asymmetrical balance, using one shape of various sizes and colors.
2. Shape interacts with other art elements.	2. Demonstrate, by designing a color composition, that other art elements can be used to change the perception of shape.	Paint a picture of a subject which is usually thought "ugly" such as litter, a trash basket, or a slum area, and make it attractive through the use of the art elements.
3. The positions and sizes of shapes define spatial relationships.	3. Demonstrate depth by size variation and overlapping.	Select a subject that encourages the creation of depth and execute a painting or cut paper composition. Create a still-life, drawing each object as if it were transparent, thus showing overlapping planes. Paint each area to create a spatial relationship.
4. Shape is found in the environment.	4. Identify shapes which are in the immediate environment.	Create compositions using shapes observed in the immediate environment.
5. Shape may be functional or non-functional.	5. Differentiate between functional and non-funtional shapes in the environment.	Select a group of functional shapes from magazines and discuss their function. Select non-functional shapes and possible reasons for their existence.
6. Shape defines both positive and negative space.	6. Identify both positive and negative space in a design.	Cut a one-shape stencil and devise an all-over pattern, using both the positive and negative parts of the stencil

UNIT II
COLOR

Concept	Behavioral Objectives	Suggested Activities
	At the end of this unit the student will be able to:	
1. All colors can be created by mixing primary colors, black and white.	1. Construct a color wheel and fill in all colors (primary, secondary and intermediate), using only the primary colors.	Create a realistic painting creating all of the necessary colors, using only the primaries, black and white.
2. Color has the properties of value and intensity.	2. When given one color of both high and low intensity, identify which is which. Produce a high, middle, and low intensity of any secondary or intermediate color. Produce a tint or shade of any given color. State in writing the difference between color value and color intensity.	Experiment with watercolor to produce tints and shade of several colors. Experiment by mixing the same value, different hue.
3. Color is expressive. Color can be used to express moods, feelings, and emotions.	3. Identify moods which are expressed through the use of color. Given a stated mood, execute a picture which conveys that mood, using color, shape and line to express it.	Discuss paintings of famous artists. How do they make you feel? Why? Select several moods and express each through the use of color.
4. Color may advance or recede, may be warm or cool.	4. Paint a landscape using aerial perspective so that the positions of the colors define spatial relationships.	Organize shapes by placing advancing colors in the foreground and receding colors in the background.
5. Color interacts with the principles of design, balance, and variety. Color interacts with itself.	5. Identify the way color is used in a composition to create balance and variety. Define, in writing the following terms: monochromatic analagous complementary	Discuss the works of famous artists in terms of color balance and color variety. Create a picture using a monochromatic color scheme. Using the same composition, execute it in both an analagous color scheme and a complementary color scheme.

UNIT III
TEXTURE AND FORM

Concept	Behavioral Objectives	Suggested Activities
	At the end of this unit the student will be able to:	
1. Texture may be actual or visual. Represented (visual) texture is two dimensional and is perceived through vision.	1. Distinguish between actual and visual textures when presented with a selection of each. Identify represented textures in the works of several well-known artists.	Feel a represented texture, and then look at it. Draw, in detail, an object with a definite actual texture, thus creating a visual texture.
2. Actual texture runs on a continuum from rough to smooth and can be created through a variety of media.	2. Demonstrate the ability to select suitable media for a desired texture in executing a creative composition.	Identify several textured objects by touch. Experiment with various media from which one may create actual texture (string, thick paint, etc.).
3. Actual texture may be functional or non-functional.	3. Identify non-functional and functional textures.	Discuss items in the immediate environment which have a functional texture.
4. Actual and visual texture interrelate with the principles of design.	4. When given a principle of design, produce a composition which emphasizes this principle, using texture to do so.	Discuss how texture may be used in a composition, giving unity, contrast, or rhythm to that composition.
5. Form may be actual or illusionary. Actual form is three-dimensional, occupying space whereas illusionary form is created in drawing or painting through the use of perspective.	5. Define actual and illusionary form. Create the illusion of form by drawing and shading an object realistically.	Point out the methods used to achieve depth in painting of well-known artists. Create the illusion of depth in forms through the use of advancing and receding colors.
6. Form occurs in the environment and may be functional or non-functional.	6. Identify functional forms as opposed to non-functional.	Compare functional forms to decorative ones.
7. Form defines positive and negative space.	7. Identify both the positive and negative space in selected forms.	Create a small sculpture in wire or in clay, giving special attention to the design of the negative spaces.
8. Light affects the perception of form.	8. Demonstrate the use of light on a form to change the perceptions of that form.	Experiment with light and colored lights in order to view a form and observe how the perception of that form is changed.

TEXTURE AND FORM

Concept	Behavioral Objectives	Suggested Activities
9. Form interacts with the principles of design.	9. Identify unity in form achieved through balance, rhythm and movement. Design and execute a three-dimensional form which achieves unity through the use of design principles.	Discuss examples of sculptures which succeed in using design principles to create a unified form.
10. Form may be created through many media, but the medium determines the design of that form - the possibilities and the limitations.	10. When given examples of both well-designed and poorly designed forms, be able to select those which are good and state why.	Discuss designs of well-known sculptors in terms of the medium and how it has influenced the design. Select one animal form. Execute it in both wire and clay, allowing the material to influence.
11. Form may be functional or non-functional.	11. Devise and construct a functional form.	Select a specific function and design a form to perform that function.

UNIT IV
DRAWING

Concept	Behavioral Objectives	Suggested Activities
	At the end of this unit the student will be able to:	
1. Styles of drawing and drawing techniques are influenced by culture and environment, both past and present.	1. Identify drawing styles and techniques and associate them with the culture in which they were produced.	Compare a group of drawings in terms of culture and the period of history in which they were produced.
2. Illusionary form is created in drawing through the use of perspective and value. (shading): The most simple forms are the cube, sphere, pyramid and cone, and one should be able to depict these forms in drawing as a basis for more advanced drawing.	2. Draw a group of boxes showing the proper use of two-point perspective and executing values so that a box seems closer or farther from the viewer.	Draw one box at eye-level, one above eye-level and one below eye-level, using two-point perspective. Draw a simple vase at eye-level, above eye-level, and below eye-level.
3. The use of value helps to create illusionary form: The closer an object is to the viewer, the sharper the contrast of value.	3. Draw cube, sphere, pyramid and cone, in a composition completing the drawing through the proper use of value.	Shade box or cube drawings showing sharpest contrast at the forward corners of the boxes.
4. As an aid to drawing, complex forms may be seen as a combination of the simple, basic forms.	4. Recognize basic forms in a still-life set up, a portrait, the human figure. Develop a realistic drawing, beginning with the basic forms.	Select basic forms in pictures of realistic subject matter. Draw and shade a still-life including at least five objects.
5. Basic facial proportions must be learned or observed in order to produce a good portrait.	5. Complete three portraits, (including shading) of three different views. Execute a portrait on colored paper, using the paper as a mid-tone, chalk as a tint, and charcoal as a shade.	Look at portraits painted by well-known artists, and find location of eyes, nose, etc. Practice quick sketches - full face, side view, and three-quarter view, placing features correctly. Study an illustration pointing out facial proportions.

Concept	Behavioral Objectives	Suggested Activities
6. In drawing, one is concerned with visual texture.	6. Include a textured item in a drawing selecting a good medium in which to produce the selected texture.	Depict various textures through drawing media.
7. Drawing incorporates the principles of design.	7. Be able to select, from a group of pictures, those which are good composition, and state why. Use design principles in composing a realistic drawing. Construct a drawing using line and the principles of design. Construct a drawing emphasizing shape and the principles of design. Construct a drawing showing illusionary form and the principles of design.	Discuss student work. Point out the work in which the principles of design have been used well.

ART MAJOR II

PHASES II, III, IV

The following units are included:

I. Design

II. Portrait and Figure Drawing

III. Crafts Design

IV. Large-Scale Design

UNIT I
DESIGN

Pretest and review the elements of art and principles of arrangement through their use in additional assignments, emphasizing the areas most needed by the students as shown in the testing.

Basic Concepts:

These concepts will remain the same as those presented in the Art I course.

Behavioral Objectives	Suggested Activities
At the end of this unit the student will be able to:	
1. Construct a panel using cut paper (grey, black, and white). Repeat the design two additional times switching the values each time.	Collect pictures of famous artists and discuss value contrasts, whether values are close or contrasting and the effect in either instance.
2. Select items in paintings which appear to come forward in the painting because of value contrast.	Complete a design, using colors which have close values - then place one item on the picture plan which shows a very sharp value contrast.
3. Select, from a group of pictures, those which emphasize rhythm as a principle of arrangement, and state the reasons for these selections.	Construct a design using as the design source a complex mechanical object with moving parts. Design the entire page, demonstrating a knowledge of the good use of color and value and emphasizing rhythm as a principle of arrangement.
4. Design and construct a poster, demonstrating by the design that the purposes of a poster are understood.	Discuss the unique purposes of the poster as a work of art.
5. Select from a group of posters those which are poorly designed and state why.	Collect and criticize the color and design of individual posters, considering the poster's purpose and how the principles of design have been used. View slides showing various styles of lettering. Discuss which styles may or may not be suitable for use on a poster. Using the library as a source, study the visual characteristics of foreign cultures and countries and select one country to depict on a travel poster.
6. Design a poster, demonstrating a knowledge of the use of color as an attention-demanding device.	Discuss color. What colors demand attention? Why?

Behavioral Objectives	Suggested Activities
7. Select suitable materials and construct a mobile using at least five horizontal members and employing asymmetrical balance.	View and discuss slides of mobiles. Discuss suitable materials, space, movement, and balance as they relate to the design of a mobile.
8. Design a three-dimensional form, make a mold, and cast the form.	Construct and cast a bust. Discuss the possibilities and limitations of the casting process. View and discuss a film showing a casting process and study books which give information on casting. Review and study facial proportions and form.
9. Construct a non-objective sculpture from balsa wood, demonstrating a knowledge of sculpture-in-the-round principles of design.	Review the criteria for a good sculpture.

UNIT II
PORTRAIT AND FIGURE DRAWING

Basic Concepts - The following concepts are to be considered:

A. Basic facial proportions must be learned or observed in order to produce a good portrait.
B. Materials and techniques determine the possibilities and limitations of portrait and figure drawing.
C. Basic figure proportions must be learned or observed in order to produce a good figure drawing.
D. The quality of a composition in drawing is determined by the interactions and relationships of the principles of design and the elements of art.
E. An individual uses drawing to communicate a variety of emotions.

Behavioral Objectives	Suggested Activities
At the end of this unit the student will be able to:	
1. Produce a portrait in pencil showing good facial proportions.	Render a portrait using pencil as the medium. Review placement of features, discuss plans.
2. Produce a portrait using the scratch board and emphasizing highlights.	Draw a portrait using scratchboard as the medium (a value study).
3. Produce a portrait using a non-traditional medium.	Draw portraits using media normally not employed in drawing (Q tips dipped in bleach and applied to colored paper, stick dipped in ink and applied to damp paper).
4. Produce a portrait using stippling for shading.	Place a model next to a source of strong light and utilize the stippling technique to represent value changes.
5. Construct a portrait in color.	Study and discuss color in portraits by famous artists.
6. Produce a figure drawing in a standing pose, demonstrating correct figure proportions.	Compare figure drawings of famous artists particularly noticing proportions. Produce contour figure drawings. Produce croquis studies using a variety of media (conte crayon, charcoal, pen, and ink).
7. Demonstrate the interaction of the principles of design and elements of art by drawing a composition including at least two figures.	Complete a composition using the same pose, two views, overlapping or working together to provide a good composition.
8. Select a mood and express it by developing a composition in which the figure pose contributes to the desired mood.	Discuss mood in relationship to figure pose; the ways the stance of a figure depicts mood.

UNIT III
CRAFTS DESIGN

Basic Concepts - The following concepts are to be considered:

A. Styles and techniques in crafts are influenced by culture and environment.
B. Materials and techniques determine the possibilities and limitations of the craft item.
C. The quality of a craft item is determined by the craftsmanship and the relationships of the principles of design and elements of art.

Behavioral Objectives At the end of this unit the student will be able to:	Suggested Activities
1. Distinguish between functional and decorative crafts and identify those crafts which developed as a response to a need.	Collect and discuss functional and non-functional craft items.
2. Identify craft areas.	List crafts and group craft items according to similarities.
3. Describe the effect of cultural patterns on crafts.	Investigate two cultures and discuss the crafts of each culture.
4. Identify craft areas associated with certain cultures.	Select a culture and create a craft object that would be associated with that culture.
5. Employ the necessary techniques in order to produce a piece of enameled copper. Demonstrate the proper care and use of materials and tools.	Create a useful craft item using copper enameling as the technique.
6. Construct and label 3-minute sketches illustrating each of the following six principles of design: rhythm — variety unity — asymmetrical balance contrast — symmetrical balance	Create sketches of a design emphasizing rhythm to be applied on the copper through the enameling process. View slides of craft items and pick out the six design elements in each item; construct sketches of at least one example that well illustrates each of the six principles.
7. Construct a textile design using the batik process and emphasizing asymmetrical balance as a principle of design.	Compare a variety of batik items and discuss the process. Sketch several designs as possibilities for developing into a batik.
8. Construct a useful ceramic form which demonstrates an understanding of design principles as related to ceramics.*	Discuss the properties of clay, its possible uses and limitations.

*For those students who have not taken the ceramics course.

CRAFTS DESIGN

Behavioral Objectives	Suggested Activities
9. Select from a variety of ceramic pieces those which are well designed.	Select pictures of ceramics, compare and discuss proportion and form.
10. Select a textile process, create a suitable design, and carry it to completion.	Experiment with weaving, macrame, hooking, and stitchery as possible textile processes. Discuss the principles of design as applied to textile processes.

UNIT IV
LARGE SCALE DESIGN

Basic Concepts - The following concepts are to be considered:

A. Art can be used to change the environment of school and community.
B. The purpose for which a work of art is to be used influences the design.
C. Materials and techniques influence the design and execution of a work of art.
D. Design on a large scale involves the interaction of the elements of design and principles of arrangement.

Behavioral Objectives	Suggested Activities
At the end of this unit the student will be able to:	
1. Work as a contributing member of a group toward the design and accomplishment of a large scale work of art.	Collect pictures of large pieces of art work, either two or three-dimensional. Discuss materials and techniques, design, and the ways in which these works have changed the environment. Select a space within the school environment which would benefit from the addition of a large work of art. Select materials which will be used and create a design (to scale) taking into consideration the materials, location, and purpose of the work of art.
2. Construct a color study in order to create a selected mood.	Discuss color as related to purpose and mood and develop color studies as applicable to this specific work of art.
3. Demonstrate the appropriate steps (processes) involved in the construction of a large scale project selected by the teacher.	Complete the entire design and execution of a large-scale work of art in the medium selected by the group.

ART MAJOR III

PHASES II, III, IV

The following units are included:

I. Acrylic Painting

II. Oil Painting

III. Graphics

IV. Watercolor Painting

UNIT I
ACRYLIC PAINTING

Basic Concepts - The following concepts are to be considered:

A. An individual uses painting to communicate ideas and emotions.
B. Styles and techniques of painting are influenced by culture and environment.
C. Materials and techniques determine the possibilities and limitations of painting: acryiic paint has unique properties of its own which are different from watercolor and oil paints.
D. The quality of a composition is determined by the interaction of the principles of design and elements of art.

Behavioral Objectives	Suggested Activities
At the end of this unit the student will be able to:	
1. Demonstrate a knowledge of advancing and receding colors by producing a painting showing depth through the use of color.	View slides of landscapes painted by famous artists and discuss how color was used to create the illusion of depth. Create depth in a landscape through the use of color. Paint a still-life, in depth.
2. Demonstrate a knowledge of color by producing a painting which depicts a rainy atmosphere.	View paintings showing various atmospheric conditions and discuss color relating to each. Depict a rainy atmosphere in a painting.
3. Select a mood and demonstrate a knowledge of color and design by producing a painting which expresses that mood.	Paint a sad, somber still-life. Paint a picture depicting a calm, serene mood.
4. Identify the mood of each of a selected group of pictures.	Look at paintings of famour artists. Discuss and identify the moods of each.
5. Demonstrate an understanding of optical art by constructing an op art painting.	View and discuss slides of examples of op art.
6. Demonstrate a knowledge of color and design by constructing a painting which gives the viewer an unpleasant, discordant feeling.	Discuss the origin of the term "op art", how it developed. Experiment with color by placing an area of one color of high intensity in a field of its compliment. Discuss antagonizing colors. What makes them antagonizing? Discuss discords in various shapes (shapes with no repeats and not related to each other).

ACRYLIC PAINTING

Behavioral Objectives	Suggested Activities
7. Select a social problem and paint a comment about that problem.	View slides concerning the artist and social protest (Guernica) and discuss pictures of various artists and their social comments.
8. Construct a painting in the pop art idiom.	View and discuss slides of pop art paintings. Discuss the development of pop art in relationship to our society.
9. Demonstrate a knowledge of the term chiaroscuro by constructing a painting using this type of lighting effect.	View slides of Rembrandt paintings. Discuss his use of chiaroscuro. (Strong light and shade) Draw or paint a self-portrait, using chiaroscuro. To illustrate Rembrandt's use of light, squint at several paintings and using white, gray, and black paper, create torn paper collages that reproduce these areas of light and dark. Discuss Rembrandt's work in terms of composition, balance, unity, etc. Cover the light portions of some of Rembrandt's paintings and discuss how important the element of light is to the entire composition.
10. Construct a painting in which the positive space has been toned down.	View slides of paintings in which the positive space has been toned down by blending it into the background area. Paint a portrait in which the positive space has been toned down.
11. Differentiate between oil painting, watercolor, drawing and etching, (when shown pictures in these media) by properly selecting those which belong in each category.	View slides and compare the surface qualities of each medium.

UNIT II
OIL PAINTING

Basic Concepts - The following concepts are to be considered:

A. A knowledge of past and present trends in painting influences how an individual reacts to, analysis, and evaluates the paintings he observes or produces.
B. Materials and techniques determine the possibilities and limitations of painting:
   a variety of tools may be used
   oil paint has unique characteristics which demand different techniques of painting from those used with watercolor or acrylic paints.
C. The quality of a composition is determined by the relationships of the elements of art and principles of design.

Behavioral Objectives	Suggested Activities
At the end of this unit the student will be able to:	
1. Demonstrate a knowledge of the painting technique of a famous artist by constructing a painting using this technique.	Investigate painting techniques of several artists. Discuss the medium used, and how the possibilities and limitations of the medium were utilized. Select a composition involving musical instruments and execute it in the style of a particular artist.
2. Demonstrate a knowledge of scumbling by selecting an appropriate theme for this process and using it to produce a painting.	Discuss scumbling as an oil painting technique and observe the effects it gives to a picture. Paint a selected subject using the scumbling technique.

UNIT III
GRAPHICS

Basic Concepts - The following concepts are to be considered:

A. Styles and techniques of graphics are influenced by past and present cultures and environments.
B. Materials and techniques determine the possibilities and limitations of the graphic expression: a variety of media may be used in graphics.
C. An individual may express himself through graphics: the individual's perception of his environment influences his graphic works.
D. An individual uses graphics to communicate emotions and ideas.

Behavioral Objectives	Suggested Activities
At the end of this unit the student will be able to:	
1. Differentiate among the various graphic process and their uses.	View and discuss slides and prints of works by graphic artists. Discuss differences in the technique and use among various processes including silk screening, relief printing, lithography, stenciling, etc.
2. Demonstrate an understanding of the stencil technique including registration of two or more colors by designing a stencil motif and repeating that motif at regular intervals.	Discuss the possibilities and limitations of the stencil technique. Design and execute a stencil pattern of two or three colors, stenciling it on paper with chalk The pattern should be suitable for use as an overall design.
3. Design an overall pattern on cloth by developing a single motif and repeating that motif at regular intervals.	View and discuss the panels accompanying the Metropolitan Museum of Art's program entitled Tutankhamen's Treasures, Stressing particularly the Egyptian use of patterns. (See page 28, Curriculum Manual)
4. Demonstrate an understanding of the relief print by producing a "string print" by gluing twine, string, etc. on bristol board in an architectural design motif. Suggested variations: 1. print on white paper 2. print on colored paper 3. print on prepared background (tissue, watercolor mingling, marbilizing, etc.) 4. finish the matrix as a work of art in itself	Discuss the possibilities and limitations of working with the relief printing technique.
5. Design a composition suitable to the linoleum block printing technique and cut and print this design.	Design a composition related to machinery utilizing a complex arrangement of positive and negative shapes. Execute the design in black ink on white paper. Execute the same design using the linoleum block technique.

Behavioral Objectives	Suggested Activities
	Experiment with printing by: 1. printing on white and colored papers 2. overlapping colors off-register 3. combining two prints 4. combining colors on one print
6. Demonstrate an understanding of the lithographic process by producing a picture or design using the lithosketch process.	Discuss the possibilities and limitations of the lithosketch process.
7. Choose a word or phrase and develop a composition of at least three colors which will express that word in the silk screen process. The word itself may be used as a part of the design.	Discuss the possibilities and limitations of the silk screen process as a fine art medium.

UNIT IV
WATERCOLOR PAINTING

Basic Concepts - The following concepts are to be considered:

A. Materials and techniques determine the possibilities and limitations of a painting: watercolor has unique qualities and demands techniques which are different from the handling of either acrylic or oil paints.
B. The quality of a composition is determined by the interaction and relationships of the principles of design and elements of art.
C. An individual's perception of his environment influences his painting.

Behavioral Objectives	Suggested Activities
At the end of this unit the student will be able to:	
1. Construct drawings illustrating each of the following techniques: flat wash graded wash wet-on-wet wet-on-dry dry brush	View slides by watercolorists and discuss the possibilities and limitations of the medium. Do several exercises in achieving successful flat and graded washes.
2. Demonstrate the technique of pulling highlights from a wash area with a cloth or sponge.	Do a figure composition illustrating high value contrast.
3. Demonstrate the use of watercolor combined with the pen and ink medium.	Create a painting involving animals as subject matter by washing in colored areas and then superimposing a pen and ink line drawing over the wash area.
4. Choose the appropriate technique to construct paintings of familiar environment.	Create paintings of selected local activities or meeting places (i. e. the supermarket, a carnival, neighborhood filling station, building construction sites, the city, etc.)
5. Create a large landscape from life utilizing proper watercolor techniques as well as the principles of art.	Choose an outdoor scene and execute a large watercolor landscape.

OIL PAINTING ELECTIVE

The Course in General - 5 ppw 1 semester .5 credit phase X

The Oil Painting Elective course will provide the students with an introduction to the basic methods involved in working with the oil painting medium. Since a general aptitude for drawing and composition is necessary before progressing into the oil painting medium, students must have completed the Drawing I Elective or Art I Major as a prerequisitie to enrollment in the oil painting course.

One research paper will be required on the subject of a particular painter and his works.

Each student will be responsible for the purchase and care of his own supplies.

Basic Concepts - The following basic concepts are to be considered:

A. The quality of a composition is determined by the interaction and relationships of the principles of design and elements of art.
B. An individual uses painting to communicate a variety of ideas and emotions.
C. An individual's perception of his environment influences his painting.
D. Materials and techniques determine the possibilities and limitations of painting.
E. A knowledge of past and present trends in painting can influence how an individual reacts to, analyzes, and evaluates the paintings he observes and produces.

OIL PAINTING ELECTIVE

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. List the elements of art and principles of design as they relate to painting.	Discuss the elements of art and principles of design.
2. Identify verbally the elements of art and principles of design as they appear in paintings of masters.	Point out and discuss the elements of art and principles of design as they are stressed in paintings of masters. Keep a notebook up-to-date with class notes and vocabulary.
3. Identify paintings by subject matter: portraiture, landscape, still life, seascape, cityscape, group portrait, abstract, or non-objective.	Group paintings of masters by subject matter.
4. Demonstrate the proper care and use of tools in painting.	Develop a definite procedure for the care, use, and storage of tools and materials.
5. Set up a limited working palette of seven colors.	Develop a definite procedure for setting up a limited working palette, using, in order, white; cadmium yellow, lt.; cadmium red, med.; ultra-marine blue; burnt sienna; raw umber; and black.
6. Mix a variety of colors, including basic hues, tints, and shades, using the seven colors on the limited palette.	Do an exercise in color mixing and experimentation.
7. Create a collage which utilizes all elements and principles of design and stresses one in particular.	Do a small collage using a number of varied textures.
8. Demonstrate represented textures with a variety of techniques.	Create a painting based on the previously constructed collage, differentiating among the various textures.
9. Demonstrate the use of related color schemes.	Create a painting using a monochromatic color scheme. Create a painting using a set of complementary colors.
10. Demonstrate the emotional effects of warm and cool colors.	Do an expressive portrait or figure drawing first using warm colors and then cool colors to indicate two different moods.
11. Demonstrate the graying of colors.	Do a simple imaginary landscape using only grayed colors in different degrees to illustrate distance.
12. Properly stretch a canvas.	Assemble stretcher strips, canvas, staple gun, pegs, and use the correct method of stretching a canvas.

OIL PAINTING ELECTIVE

Behavioral Objectives	Suggested Activities
13. Demonstrate the effect of high contrast in lights and darks using the "classical" technique.	Do a figure composition using the "classical" technique: umber and blue turpentine wash, pick out highlights with rag, place shadowed areas, complete color work, retaining contrast in lights and darks.
14. Demonstrate the traditional underpainting-overpainting method.	Use the method of underpainting and overpainting in subsequent paintings.
15. Distinguish in writing the various styles of painting, including realist, non-objective, impressionist, cubist, expressionist, surrealist.	In a slide presentation, define the characteristics of the various schools of painting.
16. Identify the work of specific artists in each of the schools of art.	View examples of specific artists who represent the various schools of art.
17. Demonstrate the characteristics of a particular school of art in a painting.	Choose a particular school of modern painting. Execute a composition employing that style.
18. Summarize in writing the achievements of a particular artist.	Research and develop a brief three-four page paper on a particular artist, preferably from the school of art chosen for the studio assignment.
19. Demonstrate proper painting techniques in a painting at least 16 x 20 in size.	Referring to a still-life set-up in class, do a painting approximately 16 x 20 in size.
20. Demonstrate proper planning, sketching, and painting techniques in a composition at least three feet in one direction.	Choose a subject from life or based on an original sketch. Make several preliminary sketches to achieve good composition and color balance; then do the painting on a large canvas or masonite measuring at least three feet in one direction.

WATERCOLOR AND PASTEL PAINTING ELECTIVE

The Course in General - 5 ppw 1 semester .5 credit phase X

The Watercolor and Pastel Painting Elective course provides the student with introductory and developmental exercises in the skills and techniques of both pastel and watercolor. Constant practice and controlled experimentation is to be encouraged. Since a general aptitude for drawing and composition is necessary before progressing in the watercolor and pastel media, students must have completed either the Drawing I Elective or Art I Major as a prerequisite to enrollment in this course.

One research paper will be required on the subject of a particular painter and his works.

Although basic supplies will be provided in class, students are encouraged to supplement these supplies with their own, in order to achieve more professional results. This is a definite requirement of those students enrolled in the Art Major program.

Basic Concepts - The following basic concepts are to be considered:

A. The quality of a composition is determined by the interaction and relationships of the principles of design and elements of art.
B. An individual uses painting to communicate a variety of ideas and emotions.
C. An individual's perception of his environment influences his painting.
D. Materials and techniques determine the possibilities and limitations of painting.
E. A knowledge of past and present trends in painting can influence how an individual reacts to, analyzes, and evaluates the paintings he observes and produces.

WATERCOLOR PAINTING UNIT
Approximately Four Weeks

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. List the elements of art and principles of design as they relate to painting.	Discuss the elements of art and principles of design.
2. Identify verbally the elements of art and principles of design as they appear in paintings of masters.	Point out and discuss the elements of art and principles of design as they are stressed in paintings of masters. Utilize slides and prints available.
3. Given five reproductions each of the works of Homer, Marin, and Wyeth, identify at least four of the works each of two of the artists.	View and discuss works of Homer, Marin, Wyeth and others. Keep a notebook up-to-date with class notes and vocabulary.
4. Identify paintings by subject matter: portraiture, landscape, still-life, sea-scape, cityscape, group portrait, abstract, non-objective.	Group paintings by subject matter.
5. Demonstrate the proper care and use of tools in painting.	Develop a definite procedure for the care, use, and storage of tools and materials.
6. Mix a variety of colors, tints, and shades, using the three primary colors and black.	Do an exercise in color mixing.
7. Create a collage which utilizes all elements and principles of art and stresses one in particular.	Do a small collage using a number of varied textures.
8. Demonstrate represented textures with a variety of watercolor techniques.	Create a watercolor painting based on the previously constructed collage as an exercise in texture.
9. Demonstrate both the flat wash and the graded wash techniques.	Do several exercises in achieving successful flat and graded washes.
10. Demonstrate a variety of techniques in watercolor, including, wet-on-wet, wet-on-dry, and dry brush.	Do several still-life paintings utilizing and practicing the various watercolor techniques.
11. Demonstrate the use of related color schemes in the watercolor medium.	Create a painting using a set of complementary colors.
Identify methods used to alter the value and/or intensity of a color.	Create a painting using a monochromatic color scheme.
12. Represent a proportioned figure in the watercolor medium.	Do several exercises in quick gesture drawings using watercolor wash.

WATERCOLOR PAINTING UNIT

Behavioral Objectives	Suggested Activities
13. Demonstrate the graying of colors.	Do a simple imaginary landscape using only grayed colors in different degrees to illustrate distance.
14. Construct a watercolor painting and write one paragraph describing the emotional response expected of a viewer based upon the use of color.	Do an expressive portrait or figure drawing first using warm colors and then cool colors to show two different moods.
15. Demonstrate the technique of pulling highlights from a wash area with a cloth or sponge.	Do a figure composition or a still-life illustrating high value contrast.
16. Demonstrate the use of advancing and receding colors in painting.	Place a series of shapes one in front of the other in a composition. Utilize advancing colors in the foreground and receding colors in the background. Create a small watercolor sketch of an outdoor scene emphasizing grass and leaf textures.
17. Demonstrate the use of watercolor combined with the pen-and-ink medium.	Create a painting by washing in the colored areas, and then superimposing a refined pen-and-ink line drawing over the wash areas.
18. Construct at least two paintings of a familiar environment.	Create a painting of a selected local festivity or meeting place.
19. Create a landscape from life, utilizing proper watercolor techniques as well as the principles of design.	Choose an outdoor scene and execute a large watercolor landscape.
20. Properly matt and mount finished work.	Select successful examples of the watercolor technique and correctly matt or mount them.

PASTEL PAINTING UNIT
Approximately Four Weeks

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. List the elements of art and principles of design as they relate to painting.	Discuss the elements of art and principles of design.
2. Construct two still-life compositions using the pastel medium and incorporating good principles of design.	Keep a notebook up-to-date with class notes.
3. Construct at least two portraits in the pastel medium utilizing correct facial proportions.	
4. Correctly matt or mount finished works.	

COMMERCIAL ART ELECTIVE

The Course in General - 5 ppw 1 semester .5 credit phase 0

The Commercial Art Elective provides the student with practice in the basic skills used in the commercial art field. A large segment of the program is devoted to the study of lettering, and upon completion the student should be adept at several styles of lettering. Units in Color & Design and Fashion Illustration are included and the course culminates with a unit on Applied Design which utilizes all acquired skills in specific advertising projects. Critical judgment is developed in the student by regular class analysis of both professional commercial art work and products of class assignments. Wherever possible, the student is given problems which permit relative freedom of choice in their solutions, thereby fostering the art of divergent and creative thinking.

Major media used in the course include pencil and charcoal, pen and ink, water-color, tempera, cut paper, and silk screen. As consistent practice is most important in acquiring skills, homework is assigned on a regular basis.

A student should have successfully completed either Art I or Drawing I or have individual teacher approval before enrolling in the Commercial Art course. Phase III students will complete all the basic assignments given. Student who feel they can handle additional assignments on a more advanced level should commit themselves as Phase II students in the beginning of the course.

Basic Concepts - The following basic concepts are to be considered:

A. The quality of a composition is determined by the interaction and relationships of the principles of design and the elements of art.
B. Aesthetic appeal is important in all phases of commercial design: advertising, poster making, package design, etc.
C. Skill in lettering is basic to all phases of commercial art.
D. Craftsmanship, important in all types of art, plays an even greater role when the is used to represent and sell a particular product or idea.

UNIT I
LETTERING

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. Name the elements of good lettering design: craftsmanship, legibility, consistency, rhythm, suitability.	Discuss the elements of good lettering design with examples from various sources.
2. Differentiate between examples of good and poor lettering.	Use examples to consider characteristics of good and poor lettering.
3. Identify the tools used to create various types of lettering.	Discuss uses of the variety of lettering tools available: "A", "B", "C", "D", and fine pen points, brush, steel brush, stick, pencil.
4. Correctly line a paper for lettering using the t-square and triangle.	Demonstrate and discuss the correct use of the t-square and triangle for lining paper.
5. Demonstrate proper care of all lettering tools.	Clean lettering tools thoroughly after each use, and handle pens, t-squares, rulers, and triangles in the proper manner.
6. Name and define four basic lettering groups: Gothic, Roman, chancery cursive, and Old English text.	Discuss the characteristics of the four basic lettering groups.
7. Construct both the upper and the lower case of each letter in the alphabet in each of the four styles.	Complete as many practice sheets as is necessary to master the upper and lower case of the Gothic alphabet, the Roman alphabet, the chancery cursive alphabet, and the Old English alphabet.
8. Design and execute a simple illustration or border pattern in keeping with the style of lettering to be used as well as the meaning of the passage to be lettered.	Discuss and illustrate various simple design techniques, including brush and ink, pen and ink, watercolor, cut paper, etc. Develop designs or illustrations which will complement lettering texts, both in style and in placement on the lettering composition.
9. Complete a lettering sampler, combining lettering with an appropriate illustration or design in one composition, in each of the four lettering styles mastered.	As each style of lettering is mastered, choose a poem or other meaningful text, line paper with regard to proper spacing, etc., design a suitable illustration or border pattern in keeping with the text, and complete the composition. Phase III min.--2 lines, Phase II min. --6 lines.
10. Represent the meanings of chosen words by creating a lettering style for each.	Adapt the style of lettering to the meaning of words such as peace, excitment, help, etc. Use whatever lettering tool best suits the design of each word.
11. Create an original lettering style which meets all the requirements of good lettering.	Develop an original lettering style which suits your name or personality, and print your name on your portfolio in this style.

UNIT II
COLOR AND DESIGN

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. Name the elements and principles of design.	View filmstrips on the elements and principles of design. Discuss, with examples.
2. Identify from sample paintings which of the five color schemes was employed by the artist. (monochromatic, complementary, split-complementary, analogous, triadic)	Discuss and demonstrate examples of the major color schemes.
3. Construct one or more two-dimensional projects (any medium) illustrating one color scheme with emphasis upon one major principle of design. (Phase II: Repeat the same composition several times in which each repetition illustrates a different color scheme.)	(Phase III) -- Choose a color scheme and incorporate it with a composition using a variety of textured materials. (Phase II) -- Develop a relatively complex composition and execute it in each of the five color schemes studied, and also in tones of grey, black, and white. At least one should use all textured materials.
4. Demonstrate ability with pen and ink and brush and ink techniques.	Do a rendering in ink of the texture assignment, simulating as nearly as possible each of the textures.
5. Apply principles of design and color as well as lettering experience to a specific poster assignment.	Design a poster, choosing the subject from a list of several accumulated through community needs and national contests. Design a second poster as a homework assignment.
6. Demonstrate the successful use of the silk screen technique, including color registration, by completing at least ten copies of an original poster design.	Design a poster limited to two colors, subject related to either school needs or personal choice, and execute it in the silk screen process.

UNIT III
FASHION ILLUSTRATION

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. Demonstrate orally and graphically the difference in proportion between the normal human figure and the fashion figure.	Compare examples of natural figure illustration with fashion figure illustration. Do a diagram--drawing of the full fashion figure for personal reference, based on a chart provided in class.
2. Differentiate among varied styles of successful fashion illustrators.	Do several enlarged copies of successful fashion illustration simulating style and technique as practice exercises.
3. Demonstrate skill in illustrating a fashion-proportioned figure from a live model.	Do several gesture drawings from live models in order to achieve a sense of fashion proportion from life. Do several complete pencil sketches from live models in various fashion poses.
4. Combine principles of color and design, lettering, and fashion illustration into one composition.	(Phase III)--Design and execute in color a composition involving a fashion figure and lettering, the composition being suitable for use as a magazine advertisement. (Phase II)--Same assignment as above but using at least three fashion figures in the composition.

UNIT IV
APPLIED DESIGN

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. Demonstrate critical judgment in pointing out successful elements in advertising examples.	Using examples found in Antebi's The Art of Creative Thinking as well as collected samples from various sources, point out the selling features of each ad.
2. Apply principles of design and composition to advertising pasteups.	From a list of several products, choose at least one and develop a pasteup for a magazine page advertising the product. (Phase III-complete one; Phase II-complete two)
3. Apply principles of color and design, good craftsmanship, and skill in lettering to one or more specific assignments dealing with various phases of commercial art.	The student should complete as many of the following or similar assignments as time permits. (More should be required of Phase II than of Phase III.) Design and execute a complete album cover (considering front and back) for an imaginary record album. Suggested media: watercolor, tempera, pen & ink, tissue collage, cut paper, or any combination of media. Size 15 x 15". Create a simple child's story and illustrate it (at least eight pages). Choice of media. Each page at least 5 x 7". Choose any novel and design and execute a book jacket for it. Must be scaled to fit actual book. Or choose these dimensions: 5 x 7 x 2". Design and execute a travel poster for a particular country - the kind found at a travel agency or airlines office. 24 x 30". Explore all media possibilities. Design a brochure advertising the opening of a specialty shop (choldren's clothes, women's hats and handbags, men's shirts, etc.). Must contain at least eight illustrations. 12 x 18" paper folded in four to give eight areas, or a similar arrangement. Choose a poem, verse, quotation, song lyric, etc. of considerable length and develop a suitable design in which the words themselves, done in calligraphic style, conform to and depict the design.

DRAWING ELECTIVE

The Course in General - 5 ppw 1 semester .5 credit phase 0

The Drawing Elective course will instruct the student in the techniques of rendering basic forms, inanimate objects, landscape, portraiture, and the human figure.

Students enrolling in the Drawing Elective course may choose to be considered either Phase III or Phase II.

Phase III students are given assignments which introduce basic drawing skills in each of the categories mentioned below.

Phase II is recommended only to those students who have demonstrated efficiency in basic drawing skills, particularly students enrolled in the Art Major program. They are given more advanced assignments, in some cases instead of and other cases in addition to the regular Phase III program.

Since constant practice will aid progress, each student will be required to keep a sketchbook concurrent with classroom assignments, and homework will be regularly assigned.

Basic Concepts - The following basic concepts are to be considered:

A. The quality of a composition is determined by the interaction and relationships of the principles of design and elements of art.
B. An artist uses drawing to express a variety of ideas and emotions.
C. Material and techniques determine the possibilities and limitations of drawing.
D. The ability to successfully render an idea on paper is a prerequisite to achievement in Painting and Commercial Art elective courses.

UNIT I
BASIC FORMS, PERSEPCTIVE, SHADING
Four Weeks

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. Demonstrate verbally the recognition of recurring basic forms which comprise most subjects.	Using a variety of small objects and outdoor subjects, verbally break each down into the component parts of cubes, spheres, cones, cylinders, etc. Phases II and III.
2. Construct a composition illustrating one-point perspective.	Holding the soft pencil or charcoal on its side so as to produce a gradually shaded area, practice drawing and shading the cube, cone, rectangular solid, sphere, and cylinder, using three-dimensional models as the source of reference. Phase II and III
3. Construct a composition illustrating two-point perspective.	
4. Produce a shaded drawing of a cube, cone, rectangular solid, sphere, and cylinder. Drawings shall illustrate appropriate handling of persepctive and value contrasts.	Draw a completed composition which includes a cube or rectangular solid, a sphere, and a cone or cylinder, using soft pencil or charcoal. Phase III.
	Draw a composition of geometric solids. White chalk on black paper. Show exact and perfectly blended shading from highest light areas (chalk) to deepest shadows (black paper). Phase II
	Study of draped material. A detailed study of any casually draped cloth: a coat on a hook, a towel on a towel ring, etc. Attempt to show the texture of the material as well as the folds. Consider enough background to complete the composition. Soft pencil or charcoal on white. Phase II and III.
5. Construct at level two realistic drawings incorporating basic shapes and forms. Drawings shall illustrate appropriate handling of perspective and value contrasts.	Produce a realistic, balanced still-life composition involving at least three objects. Phase III
	Produce a still-life composition. Combination of white chalk and charcoal on gray paper. Paper is your middle value; indicate highlights with chalk and shadows with charcoal. Phase II
	Large still life. 24 x 36". Composition including at least six objects with suitable background setting. Soft pencil on large white drawing paper. Phase II.
6. Demonstrate the elements which indicate depth in a composition (overlapping, smaller with distance, higher base with distance, converging parallel lines, elipses from circles) by producing a realistic drawing which illustrates most of these elements.	Do an enlarged, proportioned rendering of a small complex item, such as a kitchen utensil, popcorn, etc. Phase II and III.
7. Use proper shading and proportion in drawing a large rendering of a small complex object.	

UNIT II
LINE
Three Weeks

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. Demonstrate the use of line as an element of drawing.	Produce line drawings of a still-life composition using pen-and-ink, brush-and-ink, stick-and-ink, Q-tip and bleach. Phase III.
2. Demonstrate proper handling of the pen-and-ink, brush-and-ink, and other linear media.	Produce a broken still-life. Choose a simple setup of two or three objects. Draw the objects in line only from two or three different viewpoints, one drawing on top of the other. Eliminate some overlapping lines, allow others to remain, until a pleasing, somewhat abstract composition develops. Don't forget background. Complete in black ink line. (Flair is acceptable.) Phase II
	Draw a set-up of chairs forming an abstracted linear pattern, in pen-and-ink. Phase II and III.
3. Produce a contour drawing.	Make contour drawings of a variety of subjects, such as shoes, handbags, chairs, people, etc. Phase II and III.
4. Demonstrate an understanding of interior perspective by producing a line drawing of one area of the art toom, or any other room, indicating perspective. Phase II and III.	

UNIT III
LANDSCAPE
Two Weeks

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. Do realistic representations of several different trees using a variety of media.	Do one charcoal, one pencil, and one ink drawing of three different trees. Phase III.
	Take a different and not-so-obvious point of view of a tree and render it. (close up of a trunk, looking up into the branches, looking down at it, etc.) Any medium. Phase II
	Select a small detailed view of flower and enlarge it about ten times. Render in pencil, paying close attention to proper shading. Phase II.
2. Develop a landscape using two-point perspective.	Choose a local scene and do a landscape composition in pencil, charcoal, or ink. Phase II and III.

UNIT IV
PORTRAITURE AND THE HUMAN FIGURE
Nine Weeks

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. Draw a portrait from the front-view, three-quarter view, and profile view, exhibiting proper proportions of facial features in all three views.	Practice drawing portraits from several points of view, following instruction on correct proportion. Phase II and III Practice drawing of individual facial features. Phase II and III.
2. Demonstrate distortion as an element in expressing emotion.	Draw a portrait which expresses a particular emotion by means of distortion, using any suitable medium. Phase II and III
3. Produce a well-composed composition of two or more portraits.	Practice sketching two or more heads which are interrelated in some way to form a unified composition. (Must be from life; may not be copied from photographs; may be abstract or realistic approach; any medium.) Phase II and III.
4. Apply line techniques to portraiture.	Produce a portrait in fine pen and ink, using cross-hatching and other shading techniques. Phase II and III. Produce a portrait in the scratchboard technique. Phase II.
5. Produce gesture drawings, both from live models and from imagination.	Draw large gesture figure using rapid strokes, using a classmate as model. Choose ink wash, crayon, or magic marker as medium. Phase II and III.
6. Apply rules of good composition to gesture drawing.	Produce a composition from imagination involving at least five gesture figures. Phase II and III.
7. Produce a contour drawing of a figure from a live model.	Produce a contour drawing from a live model in ink or flair. Watercolor wash or colored paper may add background interest. Phase II and III.
8. Demonstrate proper use of shading in the rendering of the complete figure.	View film loops on figure drawing, shading, and planal reference. Phase II and III. Render the complete figure in pencil in both standing and a seated position. Phase II and III.
9. Produce realistic studies of hands and feet.	Practice rendering the hands and feet from various viewpoints. Phase II and III.

Behavioral Objectives	Suggested Activities
	Produce a composition of three different hand studies. Some overlapping is desirable. One hand may be done as an outline drawing, two must have realistic shading. Hand postures and technique should express a specific mood (strength, weariness, delicacy, etc.). Consult library books on anatomy for structure studies. Phase II.
	Same directions as assignment 8, substitute the foot as subject matter. Phase II
10. Produce a composition involving two or more figures.	Produce a composition of two or three interrelated figures on one paper. Some overlapping is desirable. Consider suggestion of background. Choice of medium.
	Produce a line drawing of one model from three different viewpoints. Phase II.

CERAMICS AND SCULPTURE ELECTIVE

The Course in General - 5 ppw 2 semesters 1 credit Phase 0

The Ceramics and Sculpture course is for the student whose art interests lie primarily in the field of three-dimensional design. The importance of the principles of good design, as well as of perfection in craftsmanship, is stressed throughout. Emphasis is placed upon quality of end results, rather than quantity.

The Ceramics Unit first introduces the student to the basic processes in ceramic construction: the coil, slab, and wheel-thrown methods. Problems of increasing difficulty are given as the student becomes more adept in the handling of clay. The historical background of the craft is surveyed, and pertinent vocabulary must be mastered. One outside reading assignment on a topic dealing with ceramics is required.

In the Sculpture Unit, the student is given experiences in each of the methods of sculpture: modeling, carving, construction, and casting. Contributions of major sculptors in each of these methods are studied. A variety of materials is available to the students and experimentation within the limits of good design is encouraged. One outside reading assignment on a topic dealing with sculpture is required.

Students enrolling in the Ceramics and Sculpture course may choose to be considered in either Phase III or Phase II. Phase III students will complete the basic course requirements. Phase II students will be expected to complete the requirements at a more advanced level, and more outside work will be assigned. Phase II is recommended only to those students who have demonstrated a proficiency in art, particularly those enrolled in the Art Major program.

A fee of $2 will be asked of each student at the beginning of the course to help defray the cost of supplies; and students will be expected to provide any special or unique material during the sculpture unit that is not included in the normal school budget.

Basic Concepts - The following basic concepts are to be considered:

A. The quality of a three-dimensional form is determined by the interaction and relationships of the principles of design and elements of art.
B. The quality of a three-dimensional form is determined by the good craftsmanship evident in its construction.
C. Materials and techniques determine the possibilities and limitations of three-dimensional design.
D. An individual may use sculpture to communicate a variety of ideas and emotions.
E. A knowledge of past and present trends in ceramics and sculpture can influence how an individual reacts to, analyzes, and evaluates the ceramics and sculpture he observes and produces.

CERAMICS UNIT
Eighteen Weeks

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. Write a brief summary of the history of pottery making.	Discuss the important developments in the history of pottery making. Do a two-three page research paper dealing with the history of ceramics.
2. List the elements of art and principles of design as they relate to ceramics.	View slides and pictures which depict the development of pottery making as an art form. Pick out the five specific elements and principles of art that are exhibited in these examples.
3. Design well-balanced and pleasing forms suitable for ceramic vessels.	In a notebook, accumulate a number of sketches of forms suitable for ceramic vessels. These sketches may be used as a source book for subsequent projects.
4. Roll slabs of clay and join them together solidly into a finished piece.	Design and construct projects using the slab method: a. trivets b. draped forms c. box-like constructions
5. Roll coils of clay and join them together solidly into a finished piece.	Design and construct projects suing the coil method. a. vases b. bowls c. tumblers d. candle-holders
6. Demonstrate some degree of skill with the potter's wheel.	Practice throwing clay items on the potter's wheel until symmetry is achieved. Complete at least one perfectly balanced thrown pot.
7. Pull a handle into a suitable shape and adhere it to a ceramic item which calls for a handle as an integral part of its design.	Practice pulling and shaping handles. Design and construct an item, such as a mug or a pitcher, which requires that a handle be an integral part of the design.
8. Use decoration suitable to the shape and form of the item constructed.	Practice various decorative techniques on individual ceramic items: a. sgraffito b. imprinted texture c. excised design d. underglazing

Behavioral Objectives	Suggested Activities
10. Exhibit in his glazing techniques a knowledge of the unique properties of glaze.	10. Considering matt, majolica, opaque and textured glazes, select the most appropriate and apply it to finish each ceramic item constructed.
11. Design and execute a large-scale ceramic project (12 to 16 inches in height) demonstrating principles of good design and craftsmanship and utilizing appropriate surface decoration.	

SCULPTURE UNIT
Eighteen Weeks

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. Name the elements of art and principles of design as they relate to sculpture.	Discuss the elements of art and principles of design.
2. Define the occurrence of the elements of art and principles of design, given examples of sculpture throughout history.	View and discuss slides of sculptures with reference to the elements and principles of art incorporated in them.
3. Identify moods and emotions conveyed in sculptures and the specific techniques used to convey them.	View and discuss slides of sculptures that have a clear emotional impact.
4. Distinguish in writing among relief, bas-relief, the mobile, and freestanding.	Group sculpture according to the form it has taken. Keep a notebook up-to-date with class notes and vocabulary.
5. List the most prominent sculptors and their characteristics from prehistoric man through the nineteenth century.	View and discuss slides of the major sculptors in the history of art.
6. Distinguish in writing the works of five twentieth century sculptors.	Study the works of modern sculptors and analyze them for quality based on the criteria already established.
7. Describe the life and progression of works of one specific sculptor.	Do a two-three page research paper on the life and work of a specific sculptor.
8. Demonstrate proper consideration of design in keeping with the limitations of certain materials and methods.	By means of demonstrations and experimental assignments, acquire an understanding of the importance of considering the limitations of materials.
9. Demonstrate the use, care, and storage of tools used for various sculptural processes.	Develop a definite procedure for the use, care, and storage of tools and materials.
10. Create a bas-relief.	Using bristol board shapes raised to various levels by means of paper straws, construct a bas-relief composition. Create a bas-relief by imprinting a design in the bottom of a box constructed of modeling clay and filling the box with plaster of paris. The plaster may be tinted or textured before pouring or the finished sculpture may be left white or painted when hardened. Hammer nails into a board in an interesting design; join nails with string or yarn to create a linear pattern in bas-relief.

SCULPTURE UNIT

Behavioral Objectives	Suggested Activities
11. Manipulate clay into a modeled form representing a realistic subject.	Keeping in mind the special propertier of clay, design and model a form representing an animal or human subject.
12. Carve from a block of material a simple but designful form.	Develop the skill of subtractive sculpture by creating a form from a bar of soap. Pour a block of plaster or wax or non-objective form from it. Create a designful sculpture from a block of wood.
13. Construct a balanced, designful sculpture using found materials.	Create a sculpture of toothpicks, based on a realistic subject. Using styrofoam sheets or balsa wood, create a construction based on geometric shapes. Form a construction by the designful arrangement of string or yarn stretched over a framework made of a wire or reed. Create a sculpture of "found objects" (tin cans, bottles, pipes, nuts and bolts, etc.).
14. Create an asymetrical mobile incorporating at leaste five horizontal members using any suitable materials.	Examine a variety of mobiles and discuss methods of construction and balance.
15. Create a wire sculpture.	Keeping in mind the special properties of wire, design and construct a wire sculpture representing an animal or human subject. Create a wire sculpture and enclose certain areas whithin the design by dripping plaster of paris, wax, or sculp-metal.
16. Demonstrate the use of distortion to achieve a specific emotional effect.	Choose a specific emotion such as sadness, elation, anger, etc. and distort the human figure to express this emotion, choosing any suitable material.
17. Demonstrate proper consideration of the base as an integral part of the sculptural design.	Consider the need for a base in all free-standing sculpture projects and include a suitable base where needed.
18. As a cumulative project, design and complete a large sculpture which demonstrates an understanding of good design, proper choice of materials, and good craftsmanship.	Do a long-range, large-scale project, at least three feet in one direction, which will incorporate the principles learned in this unit. Choose any suitable medium.

JEWELRY ELECTIVE

The Course in General - 5 ppw 1 semester .5 credit Phase 0

The Jewelry Elective course is designed to expose the student to the basic techniques of different media in jewelry design. This will be accomplished by means of independent work with separate learning packets in the following areas: (three projects)

A Clay
B. Wire
C. Centrifugal Casting
D. Cut Metal
E. Enameled Metal
F. Macrame

When the students have completed these assignments and acquired the skills involved, they will choose one of three areas in which to work on a more advanced level of original design.

One outside reading assignment will be required in the subject of jewelry, its history or its processes.

The student will be required to supply some of his own supplies.

It is assumed that the student entering this course has not developed prior skills in jewelry-making, therefore, no pre-test will be given. The projects completed in the course, as well as a written quiz on vocabulary and techniques, will comprise the post-test.

Students enrolling in the Jewelry Elective may choose to be considered either Phase III or Phase II.

Phase III requirements are that the student complete a total of nine projects: one project illustrating each technique studied, plus one independent choice. Teacher-approved student choices may be substituted for any two of the learning packet assignments.

Phase II requirements are that the student complete a total of eleven projects: one project illustrating each technique studied, plus three independent choices. Teacher-approved student choices may be substituted for any two of the learning packet assignments. Phase II is recommended for only these students who have demonstrated an above average ability in crafts; particularly Art Major students who intend to further their art education beyond high school.

Basic Concepts - The following basic concepts are to be considered:

A. The quality of a piece of jewelry is determined by the ineteraction and relationships of the principles of design and elements of art.
B. The quality of a piece of jewelry is determined by the good craftsmanship evident in its construction.
C. Materials and techniques determine the possibilities and limitations of jewelry design.

JEWELRY ELECTIVE

Behavioral Objectives	Suggested Activities
At the end of this course the student will be able to:	
1. List the elements of art and principles of design as they relate to jewelry making.	Discuss the elements of art and principles of design as they appear in examples of well-designed jewelry.
2. List reasons for the necessity of good craftsmanship in jewelry making.	Discuss the necessity of good craftsmanship in jewelry making.
3. Demonstrate good craftsmanship in all products.	Check each project completed for evidence of good craftsmanship.
	Keep a folder up-to-date with class notes and worksheets.
4. Research and report on a specific technique of jewelry making, or a specific phase of its history.	Do a brief two-three page research paper summarizing a technique in jewelry-making, or a specific phase of the history of jewelry.
5. Demonstrate the proper care and use of all tools and materials.	Develop a definite procedure for the care, use, and storage of tools and materials.
6. Use the principles of design (harmony, rhythm, unity, balance, emphasis) to draw at least four designs for jewelry items.	
7. Choosing two geometric shapes, draw about 15 variations incorporating these shapes into jewelry designs. Execute one in clay.	
8. Execute in clay at least one jewelry design in each of two categories (nature, your own initials) selected from the best of 15 designs developed in each category.	
9. Create a bracelet from wire.	Complete all procedures outlined in the learning packet for wire jewelry.
10. Create a ring by means of centrifugal casting.	Complete all procedures outlined in the learning packet for centrifugal casting.
11. Design and execute a pin from sheet copper.	Complete all procedures outlined in the learning packet for cut metal jewelry.
12. Design and execute an enameled pin, using the stencil technique, on a pre-cut copper shape.	Complete all procedures outlined in the learning packet for enameling on copper.
13. Design and execute a macrame belt, utilizing at least two variations of knots.	Complete all procedures outlined in the learning packet for macrame.

Behavioral Objectives	Suggested Activities
14. Through further research in jewelry texts, choose the technique which will best suit an original design for a piece of jewelry, and execute this design.	Execute a minimum of one and a maximum of five original designs by combining or modifying techniques used in previous projects or by researching other techniques.

ART SUPPLIES AND USES

Aggregate (perlite, zonolite, vermiculite, terra-lite)	Mix any of these in plaster of paris to promote textural effects and ease in carving.
Applicator sticks	For constructions, stabiles, mobiles, collages.
Balsa wood	In blocks or sheets for carving or construction.
Baren hand press	Device for taking a print.
Beaverboard (Upson board) Available in sheets 4' x 8' and 1/4 or 3/8 inches thick	For use as sketching or drawing boards, or as protection for desk or table tops. Secure edges by overlapping with 3/4" masking tape. Coat with latex paint if desired.
Brayers	Rubber rollers in neoprene or soft gum for inking in printmaking.
Brilliants (alphacolor)	Semi-moist watercolor cakes. Opaque.
Burlap (assorted colors)	For stitchery projects, applique, or for use in displays.
Carving wax	Available in blocks and assorted colors for sculpture projects.
Cellotex, 1/2 inch thick	As a working surface for reed, stick, or straw stabiles.
Cement (Testor Formula AA, fast drying airplane glue)	As an adhesive for straw, stick, reed, or toothpick constructions.
Craypas	Oil pastel medium for picture making, for murals and designing; oil pastels are now available from several arts and crafts firms.
Crea-stone	Cast stone mix for carving projects.
Dextrin	Adhesive in powder form; add 5 to 10 percent to earth clay to achieve hardening without firing.
Duco cement	For effective gluing of parts in construction projects.
Easycurve board	For constructions where a strong yet pliable cardboard is needed.
Featherstone	Grained volcanic ash for carving; lightweight, porous; gloves are recommended during carving process.

Firebrick	A lightweight, porous refractory brick for carving projects.
Foamglass	Carving medium, black, fine-grain cellular glass; a well-ventilated working area is necessary.
Formaldehyde	A few drops in liquid media (tempera, fingerpaint) will prevent souring. Phenol can be substituted for similar results.
Gesso	Plaster of Paris solution conditioned with glue; apply to paper-mache sculpture for a smooth painting surface.
Glycerin	Mix with honey and powder tempera to make a monoprint medium.
Hyplar medium	For adhering tissue in collages or paper-mache constructions.
Ink platen	Laminated plastic surface for inking in print-making projects: 10" by 12" or 12" by 15" sizes.
Laundry starch	For applying colored tissue in collage process.
Masonite	For working surfaces in clay projects (use tempered 12" by 12" pieces varnished or lacquered), for sketching boards, for surface support in rinse-off process of tempera batiks, for table or desk tops.
Mat knife	For cutting mats or mounts
Niji	Oil pastels for picture making, designing.
Paraffin	For coating cardboard boxes prior to pouring plaster of Paris mold; in sheets for printmaking surfaces.
Paris craft	Plaster-impregnated gauze available in varied widths for 3-D constructions over armatures.
Pastoil	Oil pastels for painting and picture making.
Pentel	Water-soluble, fast drying oil paints; also oil pastels of same brand.
Plaster of Paris	Sift into water for making sculpture molds, reliefs, spoon jewelry, applied sculpture, or printmaking surfaces.
Polytemps	Polymer tempera in semi-moist cakes; opaque, matte finish; snap-on lids.

Press (Universal)	For heavy-duty printmaking; table model; two interchangeable beds, one flat, one for type-high block; cushion roller; many other models available from same source.
PVA (Poly Vinyl Acetate)	Adhesive with many uses such as adhering plastic tile or tessera to glass.
Railroad Board	A glossy surface cardboard available in assorted colors; recommended for background paper in multi-crayon engravings.
Rub'n'Buff	Metallic finishes and varied patinas for sculpture and construction projects.
Sculpmetal	Metal in paste form which can be applied as patina over wire, plaster of Paris, or paper-mache sculptures; burnish with steel wool.
Sculpstone	Boulder size blocks of carving material; available in pure white, translucent or cream color; slight grain and texture.
Shreddimix	A paper-mache mix which can be molded and pressed into forms.
Sloyd knife	The short-bladed version is recommended for carving projects, for crayon and multi-crayon engraving technique.
Tempera blocks (Reeves)	Tempera in solid form in six intermixable colors; Tidy Tubs of semi-solid water-color cakes available from same source.
Tissue paper	Available in many colors for use in tissue collage, mixed-media collage, surface decoration on paper-mache sculptures.
Transfer paper	White dressmaker's carbon for use in transferring preliminary sketches to dark surfaces as in crayon engraving process.
White liquid glues	Elmer's, Wilhold, Sobo for general use in various projects.
X-ray plates (discards)	For acetate engravings; must be cleaned first by rinsing in laundry bleach.

ART GLOSSARY

Abstract art	an interpretation that expresses the essence of a figure, object, or place in line, geometric forms, or planes with little regard for its natural appearance.
Acetone	a solvent for plastics.
Aesthetic	appreciative of, or responsive to, the beautiful in art or nature.
Alcohol	a solvent for sheilac (methanol or shellacol).
Armature	framework used to support modeling substances such as clay, paper-mache, or plaster (usually made of wood, metal, or wire mesh).
Asymmetric	a balance in art composition based on an informal or occult relationship.
Balsa	a strong, light wood for carving, construction, model building, or for collages (available in sheets, strips, or blocks).
Baren	a Japanese product used as a pressure device in rubbing the paper when taking a woodblock print.
Bas-relief	low relief sculpture (the opposite of incised relief).
Bat	a flat, level plaster slab used to absorb moisture from wet clay. (A bat can be easily cast by pouring prepared plaster of Paris into a vaseline-coated rubberized diaper.)
Batik	a method of creating colored designs on fabric by coating with wax those areas not to be dyed (term also used to describe resist techniques).
Biomorphic	related to life or living organisms.
Bisque or biscuit	unglazed pottery after first firing.
Blot drawing	the practice of evolving a composition from the forms suggested by allowing a few blots of ink or color to fall at random on a sheet of paper.
Brayer	rubber roller used in inking printing blocks (gelatin brayers are also available).
Bronze	metal used for casting sculpture. A substance which can also be hammered into shapes.
Burin or graver	the principal tool used in engraving on wood or metal to plough the lines out of the surface of the plate or block.

Burnish	to make smooth or shinny by rubbing or polishing action.
Burr	a rough ridge in metal, clay, or other substances created by a gouging tool passing through the surface area.
Charcoal	black marker made from twigs of willow or vine which have been charred. Charcoal is sometimes used for drawings on paper, but its principal use is for making the preliminary drawings on walls or canvases as the first stage in a painting.
Chairoscuro (Italian)	as generally used, the balance of light and shadow in a picture and the skill shown by the painter in the management of shadows.
Chipboard	heavy cardboard, usually gray, for use in painting, collage, construction, and cardboard prints.
Chroma	another designation for color or hue.
Collage	composition made by assembling, pasting, and gluing materials to a surface (can be combined with drawing, painting, and glazing).
Colors	primary -- red, yellow, blue; three basic hues which cannot be produced by a mixture of pigments. secondary -- orange, green, purple; colors achieved by mixing primaries. tertiary -- colors derived by mixing secondaries; sometimes called intermediate hues. analogous -- colors, closely related, neighbors on the color wheel--yellow, yellow-orange and red, for example. complementary -- colors opposite each other on the color wheel--sharply contrasting hues. triad -- color equidistant from each other on the color wheel. warm -- colors usually associated with fire, sun, and earth -- red, orange, brown. cool -- colors usually associated with water, sky, spring, and foliage--green, blue, turquoise.
Composition	the art of combining the elements of a picture or other work of art into a satisfactory visual whole; in art, the whole is much more than the sum of the parts.
Cones	miniature clay pyramids which melt at a given temperature and measure the heat during kiln firing.
Contour	a line drawing delineating the external characteristics or boundaries of a shape or form.
Coping saw	a small hand saw used to cut circular and irregular shapes in plywood, Upson board, masonite, etc.
Design	an ordered, aesthetic arrangement of one or more of the components of art: line, value, shape, form, color, or texture.

Dowel	a thin pole of wood available in graded dimensions.
Empathy	the projection of one's personality into the object of contemplation, a feeling-into.
Emphasis	a principle in design or composition which connotes importance or significance. It often implies both dominance and subordination.
Encaustic	a painting technique in which colors are mixed with wax and applied to a surface.
Engobe	liquid clay or slip applied as color for surface decoration in ceramics; should be applied while clay is damp.
Engraving	the process of incising or scratching into metal or other prepared surfaces with a sharp tool.
Expression	in art, a subjective interpretation of sensations, emotions, or ideas, rather than of actual appearances.
Expressionism	a style of exaggeration and distortion of line and color; a deliberate abandonment of naturalism in favor of a style of greater emotional impact.
Fixatif	a commercial preparation in liquid or spray form used to protect easily-smudged surfaces.
Flux	a material applied to a point to be soldered to prevent oxides from forming when the metal is heated.
Focal point	a point or spot of interest in a composition where the observer's eye comes to rest.
Foot	in ceramics the foot of a pot or container.
Form	usually a sculptural or three-dimensional shape defined by its characteristic contour.
"Found" object	any kind of object, such as a shell found on a walk. "Found" objects can be used as components in a work of art.
Fresco	a painting on freshly applied plaster (true fresco).
Frottage	a design created by rubbing an oil or wax crayon on thin paper placed over objects with raised surface qualities, such as reliefs, mosaics, collages, or natural forms such as feathers, leaves, or wood grains.
Gelatin	transparent theatrical color modulator available in multiple colors.
Genre	compositions which emphasize everyday events.
Gesso	the name given to the ground used in tempera painting and in certain types of oil painting. It is a dense and brilliantly white ground with a high degree of absorbancy.

Glaze	a transparent or opaque surface finish applied to ceramic or metalware.
Glazing	the process of applying a transparent layer of oil paint over a solid one so that the color of the first is modified.
Gouache	an opaque watercolor paint (known to many people as poster paint).
Greenware	unfired ceramic ware; leather hard stage, when clay is firm but not quite fully dry.
Grog	fired clay ground to a powder; provides porosity and texture in clay pieces to be fired.
Ground	the surface on which painting is made.
Hatching	a system for building up tones or shadows by using a series of lines at various angles (cross-hatching).
Horizon line	an imaginary line, usually at the eye level of the observer, where the sky seems to meet the earth.
Hue	color or chroma.
Impasto	a particularly thick or heavy application of paint.
Impressionism	the derisive name given to the most important artistic phenomenon of the 19th century and the first of the Modern Movements. The name was derived from a picture by Monet, Impression, Sunrise (1872).
Intaglio	an engraved design, the opposite of relief.
Intensity	in reference to color, its brightness or dullness.
Kiln	(pronounced "kill") an oven or furnace for drying, firing, or glazing ceramic ware or metal enamelled ware.
Kiln wash	a protective coating that prevents excessive glaze from sticking to kiln shelves.
Line	a mark made by a moving point.
Linear composition	a composition which depends for its effect on the pattern made by the outlines of the forms represented, rather than on the masses of tone and color.
Lithography	a process of printing from a stone or prepared metal plate involving the use of a grease crayon and ink.
Local color	the positive or natural color of an object, for example, leaf-green, lemon-yellow, sky-blue.
Masonite	a pressed board made from steam-exploded wood fibers; can be used for drawing boards, clay boards, table tops, inking surfaces, and construction projects.

Mass	a large form or substantial area of color or value.
Mat board	a heavy poster board used for mounting pictures, specimens, and other displays.
Matte (or mat)	a term describing a dull, flat, nonglassy surface or sheen.
Medium	any material used for art expression, such as clay, paint, wood, or metal.
Mobile	a kind of sculpture in which the parts move; usually of metal.
Modelling	the three-dimensional representation of forms by means of some plastic material, usually clay. The opposite of carving.
Monochromatic	referring to one-color interpretation.
Monoprint	a type of surface printing in which the design is created on a hard surface such as glass with oil, ink, or finger-paint. The composition is then transferred to the paper by contact.
Montage	the sticking of one layer over another, especially as in photomontage when photographs of objects are applied to a photograph of an unusual or incongruous background.
Mosaic	a design or composition formed by the planned juxtaposition of clay, plastic or glass tesserae cemented in grout or mortar.
Motif	center or dominant theme or feature.
Mural	a wall painting, usually performing an architectonic function.
Nonobjective art	expressions of pure form design which bear no resemblance to natural objects.
Paper-mache	a substance made of paper pulp conditioned with sizing or paste.
Pastel	another name for colored chalk or description for the tint of a color.
Patina	the greenish incrustation on the surface of old bronze. It is esteemed for its own sake, and the word has had its meaning extended to cover all forms of mellowing with age.
Peeling	separation of slip from surface of pot during firing.
Perspective	a system for the representation of three-dimensional objects in spatial recession on a two-dimensional surface.
Picture plane	the extreme front edge of the imaginary space in a picture.

Plaster of Paris	a white powder (calcium sulfate) which, when mixed with water, forms quick-setting casting or construction material; also used for clay bats.
Plasticity	the quality of appearing three-dimensional.
Positive-negative	positive areas in a composition are definite forms and shapes; negative areas are the unoccupied or empty spaces.
Priming	the first coat on which all subsequent paint layers are applied. For oil-painting on canvas, the sized canvas is usually primed with white lead or gesso.
Proportion	the relation of one part to a whole or to other parts.
Pyrometer	a device for measuring the temperature in kiln firing.
Radiation	divergent lines, forms, or colors emanating from a central point of interest.
Raffia	a palm fiber available in a wide range of colors for use in weaving and construction.
Recession	the name given to the phenomenon of objects in a picture appearing to recede into the depth of the imaginary picture space.
Relief	sculpture which is not free-standing, and in aspect approximates the condition of painting. See base of incised relief.
Repousse	metal work in which the design is hammered into a relief form from the reverse side.
Rhythm	an ordered movement created by the repetition of pictorial elements.
Rubber cement	a clean, quick-drying, latex type of cement or glue.
Scoring	to mark with grooves using an edged tool--as in paper sculpture or clay welding.
Scumble	a painting term referring to the softening of a color by the application of another opaque color over it.
Slip	clay mixed with water to consistency of cream. Used like glue to fasten pieces or surfaces of clay together. Also can be used in clay decoration and incised reliefs.
Stabile	a design in space made of wire, string, or other affinitive materials, mounted on a base.
Stained glass	consists of designs or figures made from pieces of colored glass held together by strips of lead, which themselves form the outlines of a design partly independent of the colored patches.

Stump	a cigar-shaped roll of paper, sharply pointed at each end, which is used to rub charcoal or chalk drawings so as to obtain very delicate transitions of tone.
Symbol	in art, the representation of an object, idea, or quality through an intermediate figure, sign or geometric character.
Tactile	referring to the sense of touch.
Tempera	an opaque, water-soluble paint in which the pigment is mixed with an albuminous substance.
Terra cotta	a red earth-colored clay body with a high grog content.
Tessera	a small, geometric segment of glass, marble, plastic, stone, or similar material used in mosaic work.
Texture	the actual and/or visual feel of a surface; the representation of the tactile character of a given material.
Tint	a graduation of a color achieved by mixing it with white pigment or diluting it with a solvent.
Value	an attribute of color, its lightness or darkness; for example, the values of red might range from pink to maroon.
Vanishing point	in perspective drawings, a point or points to which all lines recede.
Vermiculite	a form of mica or insulation material, generally used as an aggregate in plaster of Paris carving blocks or relief molds.
Vitrification	the process of becoming glass-like, as in a glaze, or nonporous, as in ceramics.
Volume	in art, usually a form or mass with three-dimensional or solid implications.
Wedging	a method of preparing clay by kneading it to expel air pockets.
Welding	in clay modeling, the process of adhering two pieces of clay with slip and/or scoring procedures.

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